



GAIETY

Theatre Dublin

29th November to 11th December, 1982

Dublin Grand Opera Society

Presents

International Opera Season

TONIGHT

IL TROVATORE
(Verdi)



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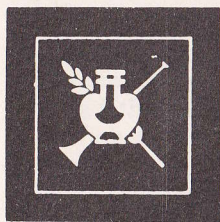
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after the show*

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GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: 771717

Directors:

Eamonn Andrews, Lorcan Bourke,
Dermot Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 29th November, 1982. Nightly 7.30 pm

DUBLIN GRAND OPERA SOCIETY

Presents

International Opera Season

IL TROVATORE (Verdi) in Italian

HANSEL and GRETEL (Humperdinck) in English

MARTHA (Flotow) in German

GUEST ARTISTS

Helga Anjervo; Mary Burgess; Alessandro Cassis; Brendan Cavanagh;
Eduardo Giménez; Rosalind Horsington; The Lindsay Singers;
Peter McBrien; Michele Molese; John Morgan; Frank O'Brien;
Marie Claire O'Reirdan; Andre Orlovitz; Mary Sheridan;
Lynne Strow Piccolo; Aurio Tomicich; Marla Volovna;
Hagint Vertanian; Jill Washington; Kumiko Yoshii.

Conductors: Napoleone Annovazzi, Proinnsías Ó Duinn, Albert Rosen.

Producers: Paddy Ryan, Tom Hawkes, Dario Micheli.

Designers: Paul Hernon, Dario Micheli, Patrick Murray.

Stage Director: Patrick McClellan.

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Olinto Contardo,
Eithne Barror (*Dir. The Lindsay Singers*).

The Radio Telefís Eireann Symphony Orchestra

by kind permission of the RTE Authority.

*Latecomers will not be seated during music. The management reserve
the right to make unavoidable alterations without notice.*

IL TROVATORE

VERDI

A great deal that is pertinent to the drama of *Il Trovatore* actually happens prior to the beginning of the opera. The old Count di Luna of Aragon, had two sons, near to each other in age. A gypsy woman was suspected of witching the younger into ill health and was burned at the stake. In revenge the gypsy's daughter, Azucena, stole the younger son, intending to throw the baby into the flames which had burned her mother, but in her despair and confusion it was her own child that she consigned to this horrible death. So she keeps the Count's son and brings him up as Manrico. Thus, when the opera begins, Azucena has aged, Manrico is adult, and the elder son is now Count di Luna, with the knowledge that the little heap of infant's bones found among the ashes of the gypsy's pyre may or may not have been his brother.

The story of *Il Trovatore* is therefore based on Azucena's continued hatred for the di Luna family, the love of Manrico and Leonora for each other, di Luna's desire for Leonora and the relationship, unknown to each, of di Luna and Manrico.

ACT I — The Duel

Scene One — Hall of the Guards in Aliaferia Castle

The Count of Luna's guards watch in the hope of capturing the minstrel who serenades the Duchess Leonora. To while away the time they ask their Captain, Ferrando, to tell them again the story of the lost child.

Scene Two — The Castle Gardens

Leonora and Inez walk in the garden and Leonora confesses to her confidante that she has fallen in love with the unknown knight who was victor in the tournament and to whom she herself awarded the victor's crown. She knows that he loves her in return because she has heard him sing to her beneath her window. As they leave the garden it is entered by the Count di Luna and the voice of the Troubadour is heard nearby. Turning, Leonora mistakes the Count for her lover but then the moon reveals a masked figure and she realises that this is the man who serenades her. He tells her he is Manrico, a follower of the Prince of Biscay and as such outlawed in Aragon. The scene ends with the two men preparing to fight a duel.

ACT II — The Gypsy

Scene One — Gypsy camp in the Biscay Mountains

Azucena sits beside the fire Manrico near her, sword in hand. The gypsies sing the Anvil Chorus, then Azucena sings of the death of her mother and her desire for revenge. As she continues, Manrico begins to doubt that she really is his mother and questions her in horror, but she calms him by saying that her thoughts were straying. She reminds him that she searched to find him when he was wounded and reported dead

during a recent battle between the armies of Biscay and Aragon. Since then she has tenderly nursed him back to health. She asks him why, when he had the Count in his power during the duel, he did not kill him. Manrico replies that something, seemingly unearthly, prevented him from doing so. Ruiz now enters with a command from the Prince of Biscay for Manrico to take charge of the forces which are defending the fortress of Castellor. At the same time Ruiz informs Manrico that Leonora, thinking her lover killed in the battle, has entered a convent.

scene Two — The Cloisters of the Convent

The Count with Ferrando and his followers come with the aim of abducting Leonora. He sings of his love for her, and when she appears on her way into the convent he attempts to seize her. But Manrico arrives to prevent him.

ACT III — The Gypsy's Son

Scene One — Military Camp of the Count di Luna near Castellor

Manrico is in the fortress with Leonora and the Count is besieging it. But the Count's men have captured Azucena, and Ferrando recognises her as the gypsy who caused the death of the Count's baby brother. She shrieks a denial, calling upon her son Manrico to come to her rescue. This use of his rival's name infuriates di Luna, who orders her to be imprisoned and then burned at the stake.

Scene Two — Inside the Fortress

Manrico and Leonora are about to be married but are prevented by the entry of Ruiz with the news of Azucena's plight. The flames of her punishment fire are already visible and Manrico knows he must go immediately. He leaves his bride in order to rescue his mother.

ACT IV — The Penalty

Scene One — Outside the prison tower of Aliaferia Castle

Manrico has been captured and has been imprisoned in the same tower as his supposed mother. Leonora comes with Ruiz to find him and put into action a desperate plan to rescue him. As the chorus chant the Miserere, Leonora and Manrico sing of love and death. Leonora offers herself to the Count in exchange for the life and freedom of Manrico. He agrees, unaware that she has taken poison which is hidden in her ring, determined never to yield to him alive.

Scene Two — Inside the prison

Azucena and Manrico sing of returning home and Leonora enters the prison to tell him to escape. He suspects what has happened and this is confirmed when the poison begins to take effect. Leonora dies before his eyes while Azucena in her sleep murmurs of the mountains of home. When the Count finds Leonora dead in the arms of Manrico he orders his execution and drags Azucena to the window to watch. At his death she cries out that the Count has killed his own brother and her mother is finally avenged.



Monday 29th November

Wednesday 1st December

Friday 3rd

IL TROV

Giuseppe

Text by Salvatore

First performed in Rome

DRAMATIS PERSONAE

Ferrando

Inez (companion to Leonara)

Leonora

Count di Luna

Manrico

Azucena (an old gypsy)

A Gypsy

A Messenger/Ruiz

Gypsies, Ladies, etc.

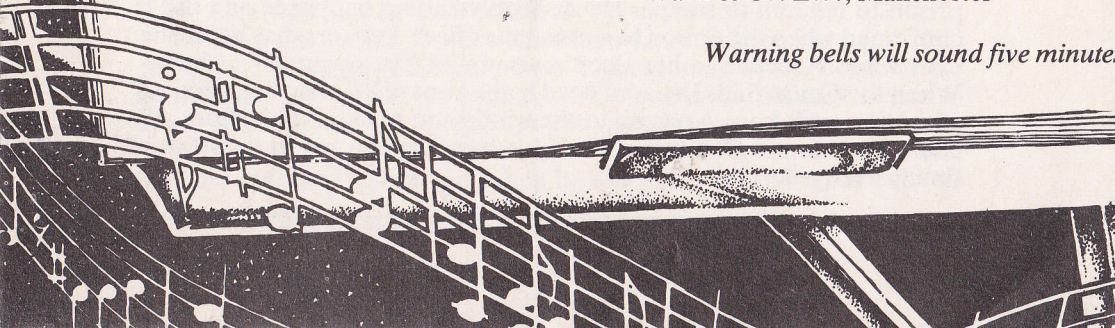
RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE)

Conductor: ALBERT ROSEN

Costumes: S. B. Watts & Co. Ltd., Manchester

Warning bells will sound five minutes before the start of the performance.





December

Tuesday 7th December

Thursday 9th December

ATORRE

e Verdi

Cammarano

, 19th January 1853

PERSONAE

AURIO TOMICICH

DYMPNA CARNEY

HAGINT VARTANIAN (Nov. 29, Dec. 1, 3)

LYNNE STROW PICCOLO (Dec. 7 & 9)

ALESSANDRO CASSIS

MICHELE MOLESE

KUMIKO YOSHII

JOHN MORGAN

BRENDAN CAVANAGH

uns, Soldiers

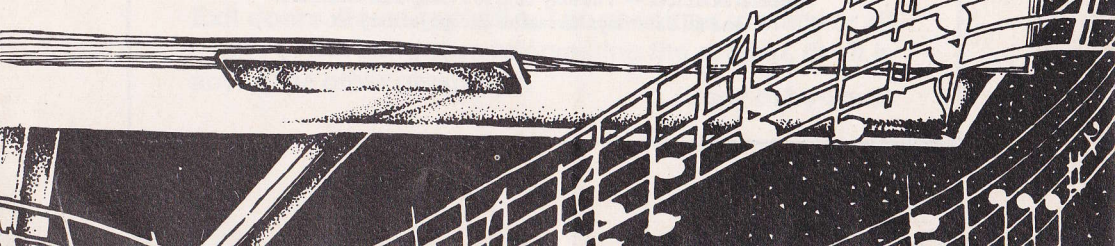
ORCHESTRA

(by the RTE Authority)

Producer and Designer: DARIO MICHELI

Lighting by Sean Burke

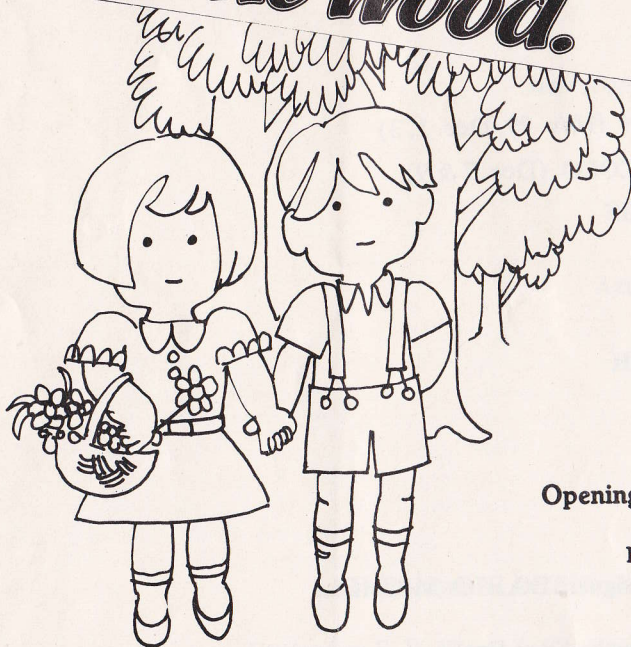
and two minutes before rise of curtain.



Gaiety

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*Maureen
Potter*
in a magnificent new production of
*Babes
in the Wood.*



Opening Dec. 27th

Nightly 8 p.m.

Mats 3 p.m.

Special Matinees — Tuesday 28th to Friday 31st December
and all Saturdays thereafter except January 1st

SCENES

Act One — The Duel

Scene 1: Hall of the Guards in Aliaferia Castle

Scene 2: The Castle Gardens

Interval 15 minutes

Act Two — The Gypsy

Scene 1: Gypsy camp in the Biscay Mountains

Scene 2: The Cloisters of the Convent

Interval 15 minutes

Act Three — The Gypsy's Son

Scene 1: Military Camp of the Count di Luna near Castellor

scene 2: Inside the Fortress

Interval 15 minutes

Act IV — The Penalty

Scene 1: Outside the prison tower of Aliaferia Castle

Scene 2: Inside the prison

For Gaiety Theatre

Stage Manager : PADDY JONES

Assistant Stage Manager : GEORGE McFALL

Chief Electrician : SEAN BURKE

The public may leave at the end of the performance by all Exit doors. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or sit in any of the other gangways.

(Copy of by-laws)

Dublin Grand Opera Society
WILLIAM O'KELLY
MEMORIAL CONCERT
at
THE NATIONAL CONCERT HALL
on

Tuesday, 21st December, 1982 at 8 p.m.

With Anna Caleb, Marie Claire O'Reirdan, Mary Sheridan,
Brendan Cavanagh, Peter McBrien, Frank O'Brien, William Young,
the Chorus of the Dublin Grand Opera Society and the
RTE Concert Orchestra (*by kind permission of the RTE Authority*)

Conductor: Proinnsias Ó Duinn

Compere: Ian Fox

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Credit Card telephone bookings: 711533

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47 Raymond Street, Dublin 8

Assistant Hon. Secretary: P. BRENNAN

Joint Hon. Treasurers: DERMOT J. O'KELLY, MISS AILEEN WALSH

Chairman, Patrom Members' Committee: DERMOT J. O'KELLY

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Dermot Ward Esq.

We'd like to propose a toast.

A toast to an enjoyable visit to the Gaiety.

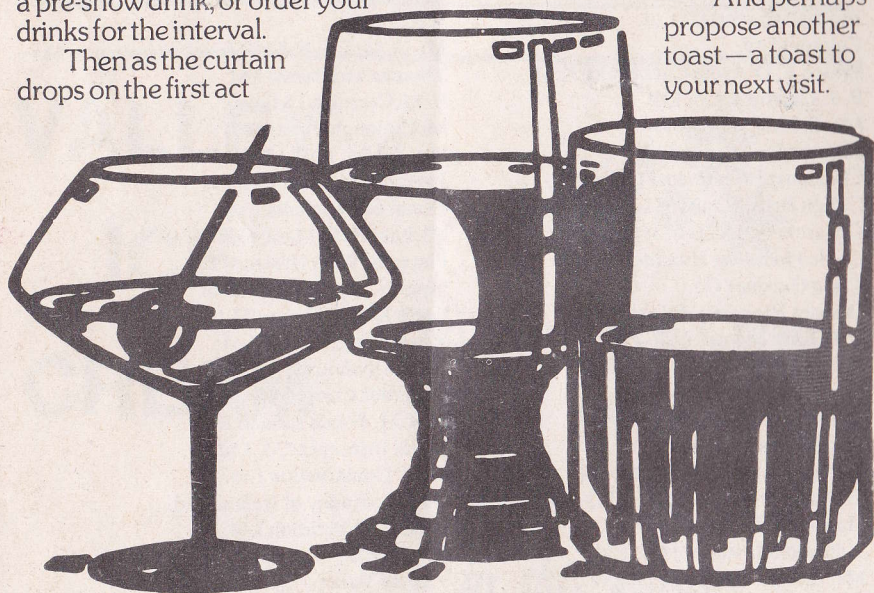
The Gaiety bars are open a half an hour before each performance, so you can start on a pleasant note with a pre-show drink, or order your drinks for the interval.

Then as the curtain drops on the first act

they'll be waiting at the table specially reserved for you.

After the show our bars remain open, so you can enjoy further relaxation in congenial company.

And perhaps propose another toast—a toast to your next visit.



Gaiety